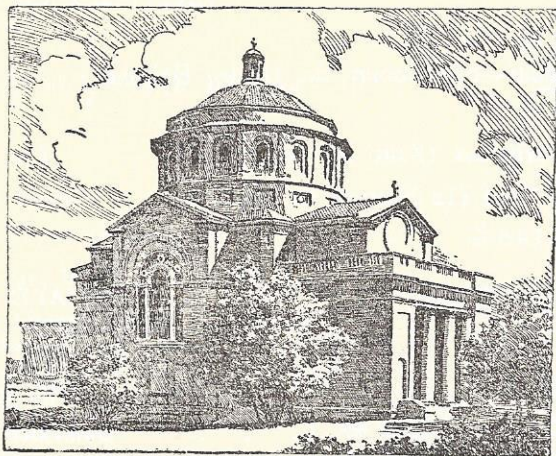


NOONDAY ORGAN RECITALS



ST. PAUL'S CHAPEL - COLUMBIA UNIVERSITY

Beginning at 12:05

MARCH 1955

TUESDAY, MARCH 1st

HERBERT BURTIS, M.S.M.
SEARLE WRIGHT, F.A.G.O.
MEMBERS OF ST. PAUL'S CHAPEL
CHOIR, COLUMBIA UNIVERSITY

Psalmus: Da Jesus an dem Kreuze stund *Samuel Scheidt*
(1587-1654)
Messe des Pauvres *Erik Satie*
(for grand organ, choir and choir organ) (1866-1925)

THURSDAY, MARCH 3rd

SYLVIA PALMORE
(Organist and Choir Director, Mt.
Calvary Church, New York City)

Fugue in E flat
Chorale Prelude—Nun komm', der Heiden Heiland } . *J. S. Bach*
Concerto in G (1685-1750)
Air with Variations (Suite for Organ) *Leo Sowerby*
Dieu Parmi Nous (La Nativité du Seigneur) . *Olivier Messiaen*

TUESDAY, MARCH 8th

LEONARD RAVER
(Organist and Choirmaster, St. John's
Church, New Rochelle, N. Y.)

Agincourt Hymn *John Dunstable*
(1370-1483)
Sonata in G minor, Longo 49 } *Domenico Scarlatti*
Sonata in C major, Longo 405 { (1685-1757)
Prelude and Fugue in F sharp minor . . . *Dietrich Buxtehude*
(1637-1707)
Schmücke dich, o liebe Seele *J. S. Bach*
Francaise *Jean Langlais*
Symphony in G: Fast and Sinister *Leo Sowerby*

THURSDAY, MARCH 10th CORLISS R. ARNOLD, S.M.D., A.A.G.O.

(Director of Music, First Methodist
Church, Oak Park, Ill.)

Psalm 19 *Benedetto Marcello*
(1686-1739)
Two Choral Preludes *J. S. Bach*
O Sacred Head Now Wounded
Lord Jesus Christ, Turn Thou To Us

(continued)

Fantasie in F minor, K 608 *W. A. Mozart*
 (1756-1791)
 Fantasy for Flute Stops *Leo Sowerby*
 Fantasy, Choral and Toccata on "Veni Emmanuel" (1955)
Corliss R Arnold

TUESDAY, MARCH 15th

HERBERT BURTIS

Grand Jeu *Pierre du Mage*
 (1676(?)-1751)
 Flötenuhr *Franz Josef Haydn*
 (1732-1809)
 Benedictus *Max Reger*
 (1873-1916)
 How Fair and Pleasant art Thou *Marcel Dupré*
 Litanies *Jéhan Alain*
 (1911-1940)

THURSDAY, MARCH 17th

SEARLE WRIGHT

Prelude and Fugue in C minor *J. S. Bach*
 Menuet (Symphonie IV) *Louis Vierne*
 (1870-1937)
 O clemens! O pia! }
 Electa ut sol } *Henri Dallier*

TUESDAY, MARCH 22nd

DAVID BALLANTINE, M.S.
 (Organist, First Church of Christ
 Scientist, New York City)

Introduction and Passacaglia }
 Chorale Prelude } *Max Reger*
 As Jesus Stood Beneath the Cross }
 Le Banquet Celeste *Olivier Messiaen*
 Pièce Heroïque *César Franck*
 (1822-1890)

THURSDAY, MARCH 24th

HERBERT BURTIS

Concerto No. 4 *G. F. Handel*
 Allegro (1685-1759)
 Andante
 Adagio
 Allegro
 Le Jardin Suspendu *Jéhan Alain*

TUESDAY, MARCH 29th

CHARLES HUDDLESTON HEATON

(Organist, Kirkpatrick Chapel,
Rutgers University)

Trumpet Tune and Air *Henry Purcell*
(ca. 1659-1695)

The Mirrored Moon *Sigfrid Karg-Elert*
(1877-1933)

Cortege and Litany *Marcel Dupré*

Symphonic Meditation on Ascension Day:

Serene alleluias from a soul

longing for heaven *Olivier Messiaen*

From Heaven High *Johann Pachelbel*
(1653-1706)

THURSDAY, MARCH 31st

MARILYN MASON

(Faculty, University of Michigan,
and Summer Session Faculty,
Columbia University)

Prelude and Fugue in D *J. S. Bach*

*Commotio, Op. 58 (1931) *Carl Nielsen*
Adagio

Andantino quasi allegretto

Andante sostenuto, a tempo ma fluente

Trois Danses *Jéhan Alain*

Joies

Deuils (Danse funebre)

Luttes

* first performance in America

SUNDAY, MARCH 27 — 8:15 P.M.

EIN DEUTSCHES REQUIEM

by

Johannes Brahms

ST. PAUL'S CHAPEL CHOIR

Searle Wright, Organist and Choirmaster

Carl Nielsen

Commotio. Op. 58

David Hall writes about the composer, "Denmark's Carl Nielsen ranks with Jean Sibelius of Finland not only as the greatest symphonist of the Northern countries, but as one of the few great symphonists of the past fifty years. The very core of Nielsen's musical creation is to be found in his six symphonies...side by side with these monumental works, Nielsen produced a whole sheaf of smaller works. Stylistically his music has its roots in the great heritage of Bach and the Viennese classic masters; in the sights, sounds, and song of Nielsen's own Denmark; and in Nielsen's own profound feeling for nature and his deeply humanistic outlook on life. The end result of all this in terms of listening experience is that one senses something very new and "modern" about it."

Although Nielsen wrote some smaller pieces for the organ, "Commotio" is his largest work for this medium. It was finished February 27, 1931.

The work is very rhapsodic and divides itself into four sections. The opening thirty bars of the Adagio are devoted to a triplet figure, key of g minor, which is greatly extended and elaborated. The second section, Andantino quasi allegretto opens in a vein of idyllic tranquillity with a solo theme which is eventually heard in canon with the pedals. Soon a fugue subject is heard and this is developed to a great tutti climax. Out of this furor comes an expressive solo line binding us to the third section, a lyrical, sustained movement, which is brought very soon to a climactic ending. A second fugue subject is presented, in gigue time, and developed rhapsodically. The rise and fall of this movement, with alternations of forte and pianissimo registers, prepares the way for a final statement of this same fugue subject, the gigue, and brings the work to a sudden and dramatic close.

Jehan Alain (1911-1940)

Trois Dances

Alain's organ music has had considerable acclaim, and were it not for his untimely death in 1940, he would probably be one of the leaders of French composition today. These three dances, I have been told by Jean Langlais, were written after the death of Alain's sister, who was killed during a mountain climbing expedition.

The first dance, Joys, presents two themes - a sustained, melodic theme sounded, as the composer suggests, in solo reed colors. The second theme, one of strong rhythmic drive is presented immediately and developed somewhat. The middle section of the work evolves around the use of the first theme in the right hand, while the left hand takes the second theme, with newly added rhythms. The work closes in a brilliant finale, turbulent and impetuous, followed by a sombre oboe melody repeated in the clarinet.

The second dance, Mourning, or Funeral Dance, has as its basis a foreboding diatonic theme. It is treated in various ways and colors, and eventually in an intense dynamic motion, harmonized in modes peculiar to Alain, with the tri-tone invariably dominating. It ends with an Oriental chant, almost like a wail - sorrowful, crying, futile.

The third dance, Struggles, contains no new material, but is more a summation of the two previous dances. It uses material from both works, and combines the themes in various ways, each in their "struggle" for domination, restless, unceasing. Its rhythmic drive brings the work to an intense abrupt close; the composer has marked this final section simply, "Brutalement".